

The Musical World.

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VOL. 43—No. 37.

SATURDAY, SEPTEMBER 16, 1865.

PRICE 14d. Unstamped.
15d. Stamped.

MR. ALFRED MELLON'S CONCERTS.
ROYAL ITALIAN OPERA, COVENT GARDEN.

Every Evening at Eight.

LAST WEEK BUT ONE.

MADLLE CARLOTTA PATTI, Madlle. KREBS, Signor BORRESSINI, and Mr. LEVY. On Monday next a Spohr night, when will be performed the Power of Sound Symphony, &c. On Thursday next a Classical night; Selections from the works of Mozart and Mendelssohn. Tuesday, Wednesday, and Friday Miscellaneous nights: Saturday, September 30th, last night of the concert, and Benefit of Mr. ALFRED MELLON. Conductor—Mr. ALFRED MELLON. Admission One Shilling.

MISS BERRY.

MISS BERRY commenced her first tour through the provinces, with Master Willie Pape, August 21st, and has a few dates in September and October for which she is open to engagements with managers for HERSELF ALONE.—Address to her, care of Messrs. DUNCAN DAVISON, 244, Regent-street, London, W.

APTOMMAS.

MR. APTOMMAS begs to announce his return to London for the Season. Application for Concerts (in Town or Country), Soirées Musicales, Lessons, &c. on the Harp, addressed to him at the "Conservatoire de la Harpe," 76, Harley Street, Cavendish Square.

MADAME BERGER LASCELLES.

MADAME BERGER LASCELLES begs to announce her return to town, and requests all letters, respecting engagements for Oratorios, Concerts and Lessons, in town or country, to be addressed to her residence, 3, York Street, Portman Square, W.

MR. HANDEL GEAR.

MR. HANDEL GEAR, Professor and Teacher of Singing, begs to announce to his friends and pupils that he has arrived in London for the season, 32, Upper Seymour Street, Portman Square.

MR. AGUILAR.

MR. AGUILAR begs to announce that he has returned to town for the season. 17, Westbourne Square.

MISS AGUILAR.

MISS AGUILAR begs to announce that she has returned to town for the season. 17, Westbourne Square.

MISS HELEN HOGARTH.

MISS HELEN HOGARTH (Mrs. R. C. Roney) begs to announce that she has returned to town for the season. 10, Gloucester Crescent, Regent's Park, N.W. Sept. 16th.

MADLLE LIEBHART having terminated her engagement at Mr. Mellon's Concerts (Royal Italian Opera House) communications for Concerts in London, or the Provinces, are to be addressed to her residence, 8, Marlborough Hill, St. John's Wood; or care of H. JANKET, Esq., at Messrs. Duncan Davison and Co.'s, foreign music warehouse, 24, Regent Street.

MR. EMILE BERGER will play his Popular Solo, "Les Echos de Londres," at Glasgow, THIS DAY. 221, Sauchiehall Street, Sept. 16th.

SIGNOR AND MADAME FERRARI beg to announce their arrival in town for the Season. 32, Gloucester Terrace, Hyde Park.

MADAME BERGER LASCELLES will sing "Rock Me to Sleep," composed by BENEDICT, at Brighton, September 21st.

MISS ROBERTINE HENDERSON begs to announce her return to town for the season, and that she will make her first appearance at the Royal Gallery of Illustration on Monday, September 26th.

GALLERY OF ILLUSTRATION.

OPERA DI CAMERA.

MISS AUGUSTA THOMSON has the honor to announce that her Benefit will take place on Thursday next, the 21st instant, when will be produced an adaptation of PASQUALELLI's celebrated Comic Opera, the SERVA PADRONA, under the title of MARRIED IN SPITE OF HIMSELF. The character supported by Mr. R. Wilkinson, Mr. W. James, and Miss Augusta Thomson. Offenbach's comic opera, TOO MANY COOKS, will also be revived, in which Mr. Wilkin, Mr. J. A. Shaw, and Miss Emily Pitt will appear. The performance will conclude with the Popular Opera BOUFFE, CHING-CHOW-HI. Performances commence at Eight. Stalls, 5s. and 3s.; unreserved seats, 2s. and 1s. Tickets may be obtained in advance at the Gallery.

BIRKENHEAD SATURDAY EVENING CONCERTS.—The Manager of the above concerts and entertainments will be glad to receive offers from parties wishing engagements.

Apply to the Manager, Mr. W. BYALL, Music Warehouse, Birkenhead.
29th August, 1865.

MADAME FLORENCE LANCIA begs to announce her removal from Hampstead to No. 10, Fulham Place, Malda Hill, West.

MADLLE MARIE KREBS will play ASCHER'S Romance "Alice," and Liszt's "Tarantelle de la Muette de Portici," (Masaniello) at Mr. ALFRED MELLON'S Promenade Concert every evening, at the Royal Italian Opera-house.

MADLLE CARLOTTA PATTI will sing Benedict's Variations on "Le Carnaval de Venise," Musio's "L'Ugolino," (the Nightingale) and the new waltz, "Ah! ah! e bello al par," at MELLON'S Concerts, every evening.

WILLIE PAPE begs respectfully to call the attention of PIANISTS to his recent publications—"Lullaby," "Les Echos," "Murmures Eolens," "Araby e nos," "Danse Fantastique," "First Love," "Columbia," and "Ever of Thee."

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F. BOWCHER, Practical Engraver and Printer, 3, Little Marlborough Street, Regent Street, London, begs to say that he Engraves and Prints works on moderate terms.

MADAME LEMMENS-SHERRINGTON will sing "Thee only I love" (F. Abt) and "Hark! the goat-bells ringing," (H. Smart) at Weymouth, Sept. 15th; at Sherborne, Sept. 16th; at Taunton Sept. 18th; at Weston-super-Mare, Sept. 19th; at Cardiff, Sept. 20th; at Swansea, Sept. 21st; at Haverfordwest, Sept. 22nd; at Tenby, Sept. 23rd; at Leicester, Sept. 25th; at Nottingham, Sept. 26th; at Sheffield, Sept. 27th; at Huddersfield, Sept. 28th and 29th.

THEE ONLY I LOVE. Song (F. Abt). 2s. 6d. Free for 16 stamps.

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GLOUCESTER MUSICAL FESTIVAL.

(RETROSPECT.)

(Times, September 4.)

Since the last annual meeting at Hereford (1864) two gentlemen for very many years intimately associated with the interests and management of the Festivals of the Three Choirs have died—the Rev. Robert Sarjeant and Mr. Amott. The Rev. Mr. Sarjeant was to Worcester very much what the late Dr. Evans was to Gloucester, and what Colonel J. O. Mason happily still remains to Birmingham—the *deus ex machina*. He voluntarily undertook everything, and himself saw that everything was carried out. He was the life and soul, in short, of the Worcester Music Meeting. His personal influence was very considerable, and his amiable character, combined with regular business habits, made him as popular with the singers and players whose services he enlisted from all parts as he was respected by the congregation to whom he preached and by the townspeople among whom he habitually lived. It was hard to dissociate the idea of a Worcester Festival from his well-known figure, animated presence, and bustling, while always adequate, supervision of whatever went on, inside or outside the cathedral, in College-hall at rehearsal or performance, even to the dance which, on Friday night, used merrily to bring the Festival to an end. When the Rev. Mr. Sarjeant died he was a man of no small consequence—being chairman of the local board of guardians, a magistrate of the county since 1848, and principal surrogate in the Archdeaconry of Worcester. One more universally thought well of was never more universally regretted. The loss of Mr. Amott to Gloucester cannot fairly be measured with that of Mr. Sarjeant to Worcester. Organist of the Cathedral, and for a lengthened period conductor of the Festivals, Mr. Amott was conscientious, painstaking, and industrious. His musical abilities were, however, not remarkable; nor was his personal popularity—owing, perhaps, to a certain stiff reserve of manner—very great. That the Gloucester Festival continued of recent years to prosper was, indeed, even more attributable to the commanding influence of the late highly esteemed Dr. Evans, backed up by the indefatigable exertions of the most zealous and intelligent of secretaries, Mr. J. Henry Brown, than to Mr. Amott's individual merit and exertions. He died, nevertheless, full of years and very generally regretted. His successor is Dr. Samuel Sebastian Wesley. Son of the famous Samuel Wesley—composer of some of our finest church music, and the first to give us an English edition of J. S. Bach's *Well-tempered Clavier* ("48 Preludes and Fugues")—Dr. Wesley is noted as one of the most accomplished organists and one of the best writers for the organ and for the church that England of later days has been able to boast. How far a comparatively secluded life, in the Cathedral towns of Exeter, Hereford, and Winchester, away from the music and musicians of the capital where alone complete experience can readily be obtained, may act upon his new position as director of orchestras remains to be seen. He can scarcely turn out inferior to his predecessor, whose demise has broken up the triad of organists that long ruled the musical destinies of the three counties; while, on the other hand, so good a musician is pretty sure to be well read in the oratorios and secular works selected for performance at the Festival which begins to-morrow.

The musical arrangements effected by Dr. Wesley, the new conductor, may be briefly summed up. His principal solo singers—or, in Parliamentary language, "vocalists"—are Mdlle. Titiens; Madame Rudersdorff; Misses Louisa Pyne, Julia Elton, and E. Wilkinson; Herr Gunz, Messrs W. H. Cummings, Mr. Santley, and Mr. Lewis Thomas. With these are associated, as "minor satellites," Mesdames J. K. Pyne and St. Brody, Messrs. Brandon and Thomas, of whom knowing nothing we are able to say nothing. The absence of two names from the list of singers has led to sharp and frequent comment. What induced Dr. Wesley to dispense with the services of Mr. Sims Reeves, our greatest singer in oratorio, and Madame Sainton Dolby, a contralto still, in sacred music, without an equal, is no business of ours; but we are bound alike to the immediate supporters of the Festival and to those who, though unable to attend it, take a warm interest in its prosperity, to state that this bold step on the part of the new conductor has been severely and, it will hardly be disputed, fairly censured. At the Hereford Festival last year both Mdlle. Titiens and Mr. Sims Reeves were engaged; Madame Lemmens Sherrington was also one of the principal sopranos; while Mr. Weiss was Mr. Santley's partner in the bass music. And yet Hereford is a poorer town than Gloucester; its Festival stands last of the three in importance; and to conclude, Mr. Townshend Smith had only 50 stewards for the guarantee, while Dr. Wesley has 81. The question of expenditure can, therefore, have nothing to do with the difficulty. Dr. Wesley may, of course, retort that, in place of Madame Lemmens Sherrington, he has got Miss Louisa Pyne; in place of Mr. Weiss, Mr. Lewis Thomas; and in place of Mr. Montem Smith, the promising young tenor, Mr. W. H. Cummings. All this is very well; but it is hard upon Dr. Gunz, who has never been tried, at least in

England, as an oratorio singer, to be put forward as substitute for Mr. Sims Reeves; and hard upon Miss E. Wilkinson to appear as deputy for Madame Sainton. If the 81 wealthy gentlemen who act as stewards (time was when it was difficult to get a dozen) are afraid of the possible contingency of having to disburse a few pounds each in order to provide for whatever deficit there may happen to arise—and a deficit has always been looked upon, even by the most sanguine, as inevitable—then, indeed, the gloomy anticipations of those who would fain believe that the advent of a new conductor is the end of the Festivals might seem to have some colour of reason. We must refuse however, to attach credit to anything of the sort.

The instrumental orchestra, selected as usual from among the best London performers, is nearly 70 strong, and numbers among its leading players, Messrs. H. Blagrove, Willy, Dando, W. H. Hill, Carrodus, Watson, *violins*; R. Blagrove, H. Webb, Glanville, Trust, *violins*; G. Collins, Pettit, *violincellos*; Howell, White, Edgar, *double basses*; R. S. Pratten, Nicholson, Lazarus, Williams, Hutchins, the two Harpers ("T." and "C."—*arcades ambo*), Hawkes, Chipp, &c., *wind instruments*. The chorus, besides the members of the Three Choirs, and of the Gloucester Festival Society, includes picked singers from all parts—from Bradford and York, to Bath and Cheltenham.

The Festival begins with full Cathedral service—"service music" by Dr. Wesley, the sermon to be preached by the Rev. C. Kennaway, Canon of Gloucester. On Wednesday, Thursday, and Friday there will also be early service in the Cathedral, at which members of the choirs are to assist, and Mr. Townshend Smith, of Hereford, will preside at the organ (the post of pianoforte accompanist at the evening concerts being, as usual, assigned to Mr. Done, of Worcester). This concession to certain traditional and not ill-founded scruples has of recent years been of great service in dissipating a strong prejudice against the use of the Cathedral for the morning performances, which at one time found eloquent expression in the pulpit and elsewhere. On Tuesday (to-morrow), after service, the first *bona fide* Festival performance takes place. The programme—of the longest—comprises Mendelssohn's *St. Paul*, Part 1st., and the whole of Spohr's *Die letzten Dinge*, with which we in England have been made familiar as *The Last Judgement*. This performance is announced to begin at half-past 1 p.m.,—and as it cannot well terminate much before 5, the London musical public will have to wait patiently for a faithful history of what occurs. On Wednesday morning we are promised a still more varied selection. A more singularly laid out programme and one less likely to prove effective could hardly be imagined. Fancy the three orchestral movements, with a chorus and air, from Mendelssohn's *Lobgesang*, followed by the "Requiem" of Mozart, a selection from Herr Schachner's extremely heavy oratorio, *Israel's return to Babylon*,* and another from Beethoven's *Mount of Olives*, together with no less than 12 isolated pieces of sacred music by Handel, Spohr, Rossini, Haydn, Gounod, St. Wesley, and S. S. Wesley as *entrées*! Separate the orchestral movements from the rest of the *Lobgesang*, and what meaning can they possibly have in a Cathedral? We must say that this Wednesday's programme is altogether unexampled, and it is to be hoped, unlikely to be accepted as a precedent. Thursday morning is (happily) devoted to Mendelssohn's *Elijah*, and Friday to Handel's *Messiah*. It is a great thing to find some works at least which cannot with impunity be mutilated. The programme of the evening concerts, in the Shire-hall, are lengthy, however interesting. At the first (the shortest) we are promised the overture to Rossini's *La Gazza Ladra*,† that to Spohr's *Faust*, and Beethoven's *Choral Fantasia* (pianoforte, Madame Arabella Goddard)—besides a desultory series of vocal pieces for the principal singers. At the second (the longest) we have a goodly selection from Haydn's *Seasons*; Mendelssohn's first pianoforte concerto (Madame Goddard); Spohr's overture to *Jessonda*; another desultory series of vocal pieces for the principal singers; and, to conclude (!), the whole of Mendelssohn's *Walpurgis Night*. At the last the programme contains a selection from *Die Zauberflöte*, Spohr's *Dramatic Concerto*, so-called (violin, Mr. Blagrove), the *finale* from Mendelssohn's unfinished *Loreley* (solos, Mdlle. Titiens); the eighth symphony of Beethoven; a selection from Spohr's *Azor and Zemira*; and a third desultory series of vocal pieces for the principal singers. Such long spun-out programmes were never till now prepared for a Gloucester Festival. On the other hand, they offer so many interesting points that it is to be hoped they may be fully appreciated. The Festival terminates, as usual, with a full-dress ball in the Shire-hall.

Such are the musical arrangements made by the new conductor. If Dr. Wesley has overrated the classical taste of his audience, he is, at all events, paying them a compliment, of which, it is to be hoped, they may prove sensible.

Meanwhile, often has it been our agreeable privilege to lay before the readers of *The Times* the immediate objects of these meetings, we are

* This was ultimately withdrawn.—D. PETERS.

† Abandoned subsequently for the overture to *Guillaume Tell*.—D. P.

induced, in the hope of rendering further service to so excellent a cause, to reproduce from the printed programmes, the last and most important paragraphs:—

"1. The proceeds from the sale of tickets are usually more than absorbed by the expenses of the Festival, the deficit being made up by the stewards.

"2. After the performances each day a collection will be made at the Cathedral doors for the charity, which is entirely supported by the collections and contributions.

"3. These music meetings were originally established to raise funds for the benefit of the widows and orphans of poorer clergy within the dioceses of Gloucester, Worcester, and Hereford; aided by the diocesan clerical charities, the proceeds have of late years averaged to each widow £20, and to each orphan £15. That such institutions stand in need of immediate encouragement is unhappily too manifest from the present number of applicants—more than 18 orphans and 14 widows; while the necessity of future support is equally evident from the positive fact that there are within the three dioceses 147 benefices having an income below £100 per annum.

"4. The committee will be happy to receive and apply to the purposes of this important charity any contributions with which they may be honored by those friends who may not be able to attend in person. Donations payable to Rev. Canon Murray Browne, treasurer of the Charity Fund, 127, Westgate Street, Gloucester."

(Times—Sept. 6.)

GLOUCESTER, Sept. 5.

If—to quote the words of a local paper (the *Gloucester Mercury*)—"the music-meeting is doomed," and if this is the last Festival ever likely to be celebrated in Gloucester, it must be admitted that under the circumstances things and people look uncommonly cheerful. The incidents of the first day have passed off in an uninterrupted flood of sunshine; and should this splendid weather continue, there need be small anxiety about the pecuniary result of the week's proceedings. Beyond the £5 which each of the eighty-one stewards contributes to the charity-fund for the widows and orphans, it is more than probable they will come off "scot-free." The tickets for *Elijah* and the *Messiah* have been asked for so freely that scarcely one place remains to be disposed of for the morning performances in the Cathedral on Thursday and Friday—much to the satisfaction of the untiring secretary, Mr. J. H. Brown, upon whom devolves no less an amount of anxiety than of labour.

The evening concerts, the last concert excepted, invariably depend in a great measure upon the weather; so that at present their prospects may be considered anything but gloomy. Already people more or less well-informed are beginning to say that even if Worcester, as was rumoured, is compelled, through powerful outside influence, to give up its triennial Festival, Gloucester will submit to no influence whatever, from within or from without—clerical or lay; and that if the Cathedral be withheld in 1868 they will celebrate the Festival elsewhere—who knows?—perhaps in a new building. But those who speak in such a hopeful strain are possibly over-sanguine. The first dark cloud, the first gust of wind, may altogether change their tone. Their soundest argument is that at any meeting of the Three Choirs—as at any Norwich Festival—for the last dozen years and more, the ominous foreboding that it would be the last has been muttered in certain quarters. As an instance, we have seen no less than three "last" Hereford Festivals, and yet Mr. Townshend Smith is nothing dismayed.

Meanwhile, although the Dean is absent, the Deanery is occupied by Lord Ellenborough, who exercises the accustomed and expected hospitality; and although Bishop Ellicott—also absent—objected to preach on behalf of the widows and orphans, he has found a most admirable substitute in the Rev. C. E. Kennaway, Canon of Gloucester and Vicar of Chipping Camden, whose sermon of this day, built upon the text, "For all are Thy servants" (Psalm 119, v. 91), is the talk of every one. Never was a good cause more eloquently supported from the pulpit. Mr. Kennaway not only pleaded for the charity, but for the Festival; and not merely for the Festival in the abstract, but for the performances of sacred music in the Church. As all men, he argued, are the servants of God, so are all the faculties of man intended to minister to God's glory. The Tabernacle was the justification of our building and adorning great churches for Divine service. It was carved and embellished by men taught by infinite wisdom to excel all others in their art. One of the wonders of creation was the human voice; and one of the most remarkable inventions of man was the invention of music—a necessity for man, indeed, addressing itself not merely to the sense but to the reason. In the service of God we find the justification of true works of art. In such a building as that where Mr. Kennaway was speaking, music was peculiarly applicable to such an end. It derived solemnity from the place and, like every innocent employment of faculties in a right direction, was really a school of preparation for Heaven. To this high view of the use to which may be put the facul-

ties with which the Creator has endowed us Mr. Kennaway would especially direct attention. He praised the Dean of Hereford for having been the first to transfer the morning performance to the nave, or outer courts. Here the sacred architecture is wedded to sacred music, and both become servants of God,—the music intensifying the glorious songs of praise, and urging men to think more gravely of their significance. Mr. Kennaway further made allusions to the most important sacred pieces included in the Festival programme, appropriately singling out the conspicuous features of each. The Conversion of Saul—first the persecutor, then the zealous and inspired apostle of Christ; the awful words of the Last Judgment, heightened and deepened in effect by the music to which they were allied; the passion of the Messiah; the triumph of God's prophet, Elijah, over the priests of Baal, &c., were among the points especially dwelt upon. About the propriety of attending these meetings he could entertain no doubt; he would even urge that it was a duty incumbent upon all whom circumstances permitted to mingle in these festivals of service and of song. The motive which led to their institution, and still gave them life and warmth, was charity. The remainder of the Rev. Mr. Kennaway's discourse—of which what has been quoted more or less at random can afford but a very inadequate idea—bore directly upon the history and the objects of the charity, and was illustrated with apt allusions and appropriate arguments. The impression produced upon the congregation was unmistakable; and should the prognostications about the approaching end of the music-meetings turn out premature, few will deny the claim of Mr. Kennaway to have exercised some influence in averting so undesirable a catastrophe.

Service was held in the choir, which was crowded almost "to suffocation." Had it been held in the nave a vast number more would have obtained admission, and the collection for the charity have profited accordingly. The work of Tallis, a rock against which the waves of time would seem vainly to beat, was as usual retained for the suffrages. Prayers were intoned by the Rev. J. P. Clark, precentor; the "Venite" and Psalms were sung to a chant in F by S. Wesley; the "Te Deum" and "Jubilate" were by Dr. S. S. Wesley (in E); the anthem, a fine one, was S. Wesley's, "Thou, O God, art praised in Zion." The members of the Three Choirs assisted. Further it is unnecessary to say, the execution of Divine service not coming within the province of criticism.

The first part of Mendelssohn's *St. Paul*, and the whole of Spohr's *Last Judgment*, after a brief interval, followed the Cathedral service, and this was virtually the opening of the Festival. The orchestra and chorus are now, as at Hereford last year, removed from the choir to the nave—from the east to the west end of the Cathedral. This, with regard to the effect of the music, is an extraordinary improvement; while the choir being virtually shut out by the great organ and screen, the objection urged in some quarters, that the assembly turn their backs to the altar, does not hold. Of the organ, built by Mr. Willis for this special occasion, we are at present unable to judge. To-morrow at the evening concert, however, Dr. Wesley himself will afford us a fair opportunity of appreciating its qualities, in one of the magnificent organ fugues of John Sebastian Bach, with which he is so intimately conversant. Meanwhile, some expedient might surely have been found to cover its nakedness. A more unsightly object than it presents just now could scarcely be imagined. About the performance this morning, which, owing to its beginning two hours and a half later than usual—a delay rendered inevitable by the fact of service commencing at half-past 10 instead of 8—we can merely state that the general impression was decidedly good. That Dr. Wesley is thoroughly familiar with the oratorios of Mendelssohn and Spohr cannot be doubted. More, however, with reference to this and other points to-morrow.

The collection for the charity after service this morning amounted to £112: that after the oratorios to £91 6s. 10d.—total, £203 6s. 10d. Meanwhile, Gloucester has rarely been so full of strangers; and the first evening concert in the Shire-hall is expected to be more than usually well attended. After the concert there will be an impromptu ball—a "town-ball."

(To be continued.)

MAYENCE.—*Die Walküre*, a drama in three acts, by Richard Wagner, has just been published, likewise a complete arrangement for the pianoforte by Herr Carl Klindworth.

WARSAW.—Polish opera is to be abolished and Italian opera permanently substituted for it. The Polish singers have consequently received notice that their engagements will not be renewed.—The composer Moniuzko has just completed a new opera, entitled *The Haunted Castle*. According to report, it will shortly be produced here. His former opera, *Liutka*, will, ere long, have been performed one hundred times.

SCHLÜTER'S HISTORY OF MUSIC.*

(From the "Saturday Review.")

This book contains either too much or too little. Admitting the matter to be good, it contains too little; wanting that admission, it contains too much. We are of opinion that it contains too much. The work professes to be a history of music from a general point of view, for which—the author tells us in his preface—the foundation has been laid by R. G. Kiesewetter, in his *History of Modern or European Music*, the first edition of which appeared at Leipzig in 1834, the second in 1846. Herr Schlüter proposes "to treat more in detail of the last century" than Kiesewetter has done; to "condense in a shorter review the period of preparation for 'our modern music,'" "to allot to each period as much time and consideration as its intrinsic worth and interest at the present day shall warrant"; "above all, to unfold the doctrine of progressive development having an actual inherent sequence," and to demonstrate "that the Present is not merely connected with the Past by the loose chain of tradition, but grows out of it by reason of its" (the Past's or the Present's?) "internal structure and formation." Such vagueness as interferes with our ready comprehension of the foregoing may perhaps be laid at the door of Mrs. Tubbs; but a rough guess at Herr Schlüter's meaning scarcely brings with it the conviction that his book fulfils the prescribed conditions. His last proposition but one, indeed—that about allotting "to each period" the requisite "time and consideration"—is by no means carried out; the very important period, for example, immediately succeeding the Beethoven-Weber-Schubert period being illustrated by a mere jumble of names and bad criticism. "The doctrine of progressive development having an inherent sequence" may possibly be "unfolded" in the course of the "History"; but to decide on this point we must first be able to explain the proposition, which, as it stands, is rather mysterious than clear.

We have little reverence for "general" histories of music in the abstract, and, unless there is cause for implicit faith in the generalizer, none. Herr Schlüter, who lives at Emmerich on the Rhine, appears to us, from a different point of view, much the same kind of person as Herr Müller of Königswinter, whose romance of *Furioso* was put forth by its English translator as a comprehensive and trustworthy record of the early life of Beethoven. Some modern Germans are terribly infected with the *cacoethes scribendi*, and this *cacoethes* is more frequently relieved by scratching at music and musicians than by any other process. There is hardly a town or village on the Rhine, or in the vicinity of that famous stream, where an industrious pundit may not be found who has a good deal to say about the art in which Germany has excelled all other nations, and who says it voluminously, obscurely, or both. The head of the school to which these authors in spite of themselves belong is Professor Marx of Berlin, a gentleman of very considerable ability and erudition in a certain direction, but who has uttered a greater quantity of verbiage about music and musical composers than almost anyone else that could be named, not excepting M. Fétis. Herr Schlüter is a worthy and zealous disciple. Vegetating at Emmerich, he must perforce contribute his quota to Teutonic musical small-talk. His so-named "History" appertains to a species of handbook of which lately we have had some noticeable specimens in England, and on the whole is neither better nor worse than the average. It may be likened to an annotated "Bradshaw," in which the information about the trunk-lines, being easy enough to gather, is sufficiently copious and authentic, while the description of the subsidiary branches is nearly always hazy, and frequently made at random. For instance—skipping the chapters in which the preparatory high roads of the Ante-Christian Era, the Plain Song of the Latin Church, Orlandus Laessus and the Belgian school, Palestrina and Church-music in Italy, the Origin of Opera, the Protestant *Corale*, &c., are traversed with the complacency of one who charts them out for the first time—the great trunk-lines of John Sebastian Bach, George Frederick Handel, Christopher Gluck and French Opera, Joseph Haydn and the foundation of the Symphony and Quartet, Mozart and the Opera, down even to Beethoven, are travelled over with an assurance based for the most part upon

facts so well supported, and so frequently reiterated, that no one at this time is disposed to question them. But even here, when he quits abstract generalizations, Herr Schlüter is not an over safe authority. Besides the itch of writing, he is stricken with the itch of criticising, and his criticising, where true, is as stale as, where not stale, it is in many respects radically untrue. At page 103 we light upon the following:—"As with Shakspeare, comedy preceded tragedy, so with Handel did the oratorio succeed to the opera." This, we are aware, is from Herr Chrysander, who has recently taken Handel under his exclusive charge; but Herr Schlüter finds the "parallel between the operas of Handel and the comedies of Shakspeare 'very striking.'" Striking, indeed; but striking from its sheer inapplicability. Any one who cannot see how much nearer Shakspeare's comedies are to Shakspeare's tragedies than Handel's operas to Handel's oratorios must have a very superficial notion either of Shakspeare or of Handel, if not indeed of both. At page 106 we find, *apropos of Israel in Egypt*:—"Handel is grand beyond description when he represents the people rising to arms, giving battle, and celebrating their triumph." In what part of *Israel* that particular passage occurs we should like to be informed. It is not in *Exodus* (Part i.), nor in the *Song of Moses* (Part ii.). Perhaps it may exist in a Part iii. exclusively known to Herr Schlüter—who, among other things in reference to the same oratorio, talks of "the wonderful instrumental imagery of the Plagues of Egypt"! Passing the silly phrase, "instrumental imagery," we had always believed that the grand effects of Handel, and especially of his *Israel*, were produced by the voices of the choir, and that his instrumentation, like that of J. S. Bach, was, in comparison with the instrumentation of later days, defective, owing to the comparatively defective means then available. At page 109 we find the old story about the *Messiah* being "rejected in London (April 12th, 1741), and afterwards enthusiastically received in Dublin." Now as, upon the authority of Handel's own handwriting, the *Messiah* was commenced on the 22nd of August, 1741, it must have been "rejected in London" more than four months before a note of it was put on paper. An English historian—we are reminded by M. Victor Schœlcher, in his *Life of Handel*—has been led into a similar error by reading the word "*ausgefüllt*" as "*aufgeführt*"; but at any rate he fixes the day of the first performance as September 14th, really the day (according to Handel's own testimony) when the score was completed. It is difficult enough to understand how a work of such magnitude could be copied out, studied, rehearsed, and performed the very day on which it was finished. But Herr Schlüter, misled by the exploded report of Mainwaring, goes far beyond the English historian, and makes the performance take place four months before the oratorio was begun. We are further told that Mozart revised the score of the *Messiah*, whereas he merely put additional parts to the orchestration, leaving Handel, as a matter of course, otherwise untouched.

As a piece of criticism take the following:—"Hase's church style is remarkable for profound unity and artistic finish," &c. Here, however, the excellent Mrs. Tubbs may be more or less at fault. At page 140 it is stated that "Gluck had, even in France, no successors or imitators, with the exception of Méhul's exquisite opera, *Joseph*, until Spontini appeared." From which we are to conclude that Méhul's opera, *Joseph*, was an "imitator" of Gluck. This is somewhat hard to understand, the more so seeing that *Joseph* is not even an imitation, much less an "imitator" of any of Gluck's operas. Perhaps, however, Mrs. Tubbs may be responsible for this. Then we are told that almost all Mozart's pianoforte sonatas "are of inferior merit," exceptions being allowed in favor of the *fantasia* and *sonata* (in C minor, we suppose—really two different works), "two sonatas in D, two in F, one in B" (B flat, Mrs. Tubbs?), "and the one in A, with variations." What then becomes of the sonata in A minor, one of the very finest of them all? What of the sonatas for pianoforte and violin, of which there are at least a dozen really grand examples? But, apart from criticism, Herr Schlüter makes a blunder in relation to Mozart which is altogether unpardonable. Speaking of the pianoforte quartet in G minor, universally known to amateurs and musicians, he says:—

"The splendid (for its resources almost too powerful) pianoforte quartet in G minor, which, contrary to his usual habit, Mozart himself arranged as a violin quintet," &c.

* A General History of Music. By Dr. Joseph Schlüter. Translated from the German by Mrs. Robert Tubbs. London: Richard Bentley.

No such arrangement exists, nor, indeed, was any such arrangement ever made. The string quintet in G minor (No. 6) has nothing to do with the pianoforte quartet (No. 9) in the same key, but was composed in 1787, two years later, and is even a more beautiful work than its predecessor. Herr Schlüter has doubtless heard something about Mozart having given out a particular composition in two forms; but, had he referred to any admitted authority, instead of trusting to his own by no means efficient memory, he would have discovered that the work in question was the Serenade in C minor, for two oboes, two clarinets, two horns, and two bassoons, composed in 1782 and in 1784, recast by Mozart as a quintet, for what the "Founder of the Musical Union" calls "*stringed instrumentalists*." About the G minor symphony we read:—

"The most emotional of Mozart's symphonies is, of course, far removed from Beethoven's deep pathos—perhaps gifted connoisseurs deem it *weak and tame*."

So much the worse for "gifted connoisseurs," even though Herr Schlüter be one of the number. The G minor symphony of Mozart, whether as a finished piece of art or as a genuine inspiration, equals any of the symphonies of Beethoven. It is made of different stuff, that is all. The so-called (not so-called by Mozart) "*Jupiter*" symphony is thus magniloquently apostrophised:—

"Early anguish is overcome; all is peace, prosperity, and grandeur. It is the apotheosis of the master himself, whose triumphant brow beams with immortality."

But, to have done with Mozart, the prodigious series of pianoforte concertos is dismissed in some twenty lines, ending with one of the many commonplaces of Hoffmann, whose musical criticism is often as rapid as it is wordy and pretentious:—

"Hoffmann, who owned to a downright dislike of all pianoforte concertos whatever, described those of Mozart and Beethoven as "not so much concertos as symphonies with pianoforte obligato"—

(Herr Schlüter—or Mrs. Tubbs?—persistently spelling *obligato* with a "b" wanting). From the foregoing it may be gathered that Hoffmann had a "downright dislike" even to the concertos of Mozart and Beethoven, notwithstanding his ingenious method of distinguishing them from the rest.

But it is in his criticisms on later musicians that Herr Schlüter most plainly declares his incapacity. A critic who affirms that of the five pianoforte concertos by Beethoven the most remarkable are those in C minor and E flat is simply a critical Midas. To the fifth concerto, in E flat, we admit that the first place is due; but the fourth, in G major, in comparison with the third, in C minor, is as the Crystal Palace to the Duke of Devonshire's glass conservatory—both the work of the late Sir Joseph Paxton. The C minor concerto of Beethoven, like his C major symphony, is crowded with reminiscences of Mozart. Mozart's influence is felt everywhere, except in the slow movements; and on the whole, viewing both symphonies and concertos dispassionately, the superiority of Mozart must be conceded. What follows will cause amateurs in England to smile:—

"It is much to be regretted that these concertos (Beethoven's) are not more frequently performed—now-a-days especially, where mere execution is still held in high repute—and that, too, without those wretched *cadenzas* with which performers are in the habit of disfiguring these splendid works."

Herr Schlüter should pay a visit to England. He would find that the concertos of Beethoven, like those of Mendelssohn, and several of Mozart's, are played so often by our Hallé's, our Pauers, our Lindsay Slopers, our Arabella Goddards, &c., that certain sententious critics, who prefer even what is bad, so it be unfamiliar, to what is good, so it be familiar, are apt to cry out "*Jam satis!*" He would also be made aware of the fact that no performer ever thinks of disregarding Beethoven's express injunction, by interpolating a *cadenza*, "wretched" or otherwise, in the great E flat concerto. The practice at Emmerich may possibly be different. But how little Herr Schlüter knows of what England is doing it. The way of music may be gathered, not simply from the passage just cited, but from a remark which Mrs. Tubbs apparently thinks herself called upon to make at the end of Chapter VIII. Herr Schlüter has been expressing his gratification that certain pianists in Germany—among others Madame Schumann, Abbé Liszt (!) Herr von Bulow (!) &c.—"have done a great deal for reviving the

taste for a portion of Bach's pianoforte works"; and Mrs. Tubbs follows this up by stating, in a foot note, that "recently, in England, Hallé has introduced the works of Seb. Bach in his 'Pianoforte Recitals.'" As if no pianist in England had ever played Bach's pianoforte music before and except that industrious and highly estimable professor! Really Mrs. Tubbs—a resident, we presume, in this country—would seem to be as profoundly unconscious of what goes on here as Herr Schlüter himself. While speaking of the fifth symphony of Beethoven (in C minor), Herr Schlüter quotes a great part of the windy analysis of Hoffmann, which any intelligent student of Beethoven, on arriving at the sentence—"But soon a bright image appears and illuminates the gloom, the exquisite theme in G major" (meaning the second subject of the first movement)—will be likely to throw aside. The second subject, as every English musician knows, is not in G major, but in E flat major, which key is retained until the close of the first part of the movement. The usual platitudes about the Ninth Symphony, the Second Mass, and the last quartets are to be met with in Herr Schlüter's general estimate of Beethoven, and are likely to be read (if read at all) with the usual indifference by those able to judge Beethoven, as Beethoven—from the first sonata to last, the first quartet to the last, and the first symphony to the last. Such criticism is no better than drivelling. Rather let us accept the mystical jargon of Herr Richard Wagner, or the earnest strivings of the intellectual Robert Schumann, who, unhappily for his credit as a judge, seems to feel with almost equal intensity for the gifted but unformed Schubert as for the greatest, the most complete, and the most richly endowed of all musical poets.

Herr Schlüter's estimates of the contemporaries and successors of Beethoven are of little value. His criticisms of Spohr, Mendelssohn, Schumann, Rossini, Auber, Meyerbeer, Hérold—even Weber—are vague and unsatisfactory; while his ignorance of the relative importance, in many instances, indeed, of the actual productions, of these masters is remarkable. Like so many other representatives of the small fry of German musical criticism, he entertains but an imperfect notion of the absolute worth of Mendelssohn as the most stalwart and legitimate support of art in our time; while he treats Meyerbeer with a disdain the frequent expression of which on the part of certain of Meyerbeer's literary contemporaries becomes as tiresome as it is absurd. On these points, however, there is no space to dwell; yet we cannot help adding that a musical critic who places the magnificent *Lobgesang* among Mendelssohn's failures, finds it necessary to apologize for the symphonies in A major and A minor (the "*Italian*" and the "*Scotch*"), and ranks the overtures called *Meerstille* and *Melusine* as "inferior works," has mistaken his vocation. M. Fétis, in the new and revised issue of his *Biographie Universelle*, has split upon the same rock; but the apathy, not to say ignorance, displayed in his article "*Mendelssohn*" is enough to warrant a belief that the erudite Flemish bibliographer is wholly unacquainted with many of the compositions he hints at and condemns.

About England we of course have no right to expect that a German critic, any more than a French critic, can know much; but Herr Schlüter triumphantly demonstrates that he knows nothing. We are therefore not surprised at reading what is said respectively of Messrs. Balfe, Wallace, Macfarren, Benedict, &c., and especially of Professor Sterndale Bennett. A flippant negligence characterises this part of the "*History*," which would be repulsive to English readers but for the consoling fact that many of the best French composers, including Méhul, Auber, and others, are dismissed with the same self-sufficient brevity. Before presuming to write a "*History*" for the enlightenment of his generation, Herr Schlüter should have acquired a little riper knowledge. A "*General History of Music*" cannot be adequately prepared by any one who has not thoroughly mastered the requisite information, and who does know how to collate, reject, and classify. Herr Schlüter gets on tolerably well where he has simply to appropriate and condense the labours of others, but when he has to select the materials from the storehouse of his own brain he too often finds it empty. His concluding chapter—"The Later Musicians of Germany, Spohr, Mendelssohn, Schumann, Present and Future"—is the oddest hash imaginable. The criticism on M. Berlioz, in accounting for the failure of that composer's *Romeo and Juliet*, applies with even stricter justice to Herr Schlüter himself. "He" (Berlioz) "did not possess the secret of combining all the details

... with artistic unity, i.e. to group the details according to the laws of composition and reduce them to an harmonious whole." This is precisely the secret which Herr Schluter did not possess when in the process of manufacturing *A General History of Music*. The advantage obtained by the translation into English of such specimens of mere bookmaking is questionable at the most. Mrs. Tubbs would have done better to stitch together a "History" on her own account. We have little doubt that she would compile quite as readily as she translates.

ANNUAL BRASS BAND CONTEST AT BELLEVUE GARDENS, MANCHESTER.

This Annual Brass-Band Contest of amateurs, principally from the counties of York, Lancashire and Derby, is assuming the appearance of a settled institution, and is looked forward to with the liveliest interest by the lovers of music—"and their name is legion"—in those counties as the event of the season. Wet or dry, it makes little or no difference; each of the bands is accompanied by its hundreds of admirers from the surrounding country for miles around, evidently bent on supporting their particular favourite band, and showing most unmistakably by the clapping of hands—good old English custom of appreciation—the sound resembling the noise of huge clubs being banged together; and the band having the largest number of followers certainly receives the most noise as it appears upon the hustings. That, however, does not decide which shall have the much coveted prize of £30, as judges of well-known talent and celebrity are secured by the indefatigable proprietor of the popular gardens, Mr. John Jennison—who gained such notoriety for his wonderful management of the refreshment department at the Wimbeldon meeting the last and previous years—to decide "who shall." Who would attempt to gainsay the decision of such an artist as Mr. Hughes, the last (decidedly not least) of the ophicleides—I was nearly saying the last of the Mohicans—and other judges enumerated below.

This, the 12th annual contest, I think, took place under very favourable auspices on Monday, the 4th instant. The weather was all that could be desired, consequently there was an immense influx of excursionists, early trains bringing them from Oldham, Hull, Sheffield, Leeds, Ramsbottom, Liverpool, Bradford, Colne, Garston, Bacup, and such remote places from the scene of action as Shrewsbury, Derby, and Leicester.

The gardens were, therefore, much crowded, and I estimate (unless I saw double) that there was not fewer than 60,000 persons assembled in those very extensive grounds—large enough to hold four times the number—and very much reminding me of a Foresters' day at the Crystal Palace, Sydenham. Twelve bands entered, but only the following eight competed:—

No.	Name of Place.	Performers.
1.	Stalybridge Old Band, Stalybridge	20
2.	The Dodsworth, Bradford	20
3.	Matlock Bath, Derbyshire	20
4.	Fourth Lancashire Volunteers, Bacup	20
5.	Black Dyke Mills, Halifax	20
6.	Liverpool Amateurs, Liverpool	18
7.	Dewsbury Old Band, Dewsbury	20
8.	Denton Original, Denton	20

The arrangements were the same as in previous years, viz.:—Each band to play two pieces—one of their own selection, to be played with cornets in B flat; and one sent by Mr. Jennison, viz.: a grand selection from Verdi's opera, *Un Ballo in Maschera*, a selection so arranged as to require a band of professional performers to do proper justice to it. The music was arranged by Mr. J. Melling of Manchester, and—oh, shade of Henry Distin, the celebrated manufacturer of Manchester drums for Mellon's and the Handel Festival!—no drums allowed.

The judges were Mr. S. Hughes, solo ophicleide of Mellon's and the Royal Italian Opera; Mr. Haydn Millars, bandmaster of the St. George's Rifle Volunteers, London; Mr. J. P. Clarke, bandmaster of the 88th Regiment, and another whose name escaped me. Mr. Jennison offered over £60 in money prizes, and two special prizes were given in the shape of cornets by Mr. Joseph Higham, a celebrated manufacturer of brass instruments of every description, and who is to Manchester what Mr. Henry Distin is to London. Mr. Higham also offered one of his most valuable cornets for the best solo. Bravo, Higham! Would to Apollo a few more liberal manufacturers followed your example! Five bands entered for this much coveted prize, but after the first performer had played his solo—an air with variations, very cleverly executed—the others, shame on them for cowardly knaves, shrunk back and would not come forward, consequently leaving this Derbyshire cornet-player to take the prize from Lancashire. All the bands played admirably, and it was a matter of great difficulty for the judges to decide which was the best; but all obstacles were

overturned when upon comparing their notes on the performance they found that they were 3 to 1 in favour of the Bacup band, consequently to this splendid body of performers was awarded the first prize, which won from the vast concourse who had assembled in the Music Hall loud and prolonged cheers. A word—oh! indeed, a good many words—of praise is due to the instructor or trainer of this and many other equally celebrated bands in the North of England, Mr. George Ellis of Blackburn. This gentleman is one of the most successful trainers of brass bands in this country, and in fact he might vie with our friendly neighbours across the Channel, and successfully too.

The 2nd prize was awarded to the Dewsbury Old Band; 3rd to Matlock Bath; 4th to Stalybridge Old Band; and 5th to the Dodsworth Band, Bradford. The Black Dyke Mills and Denton Bands were disqualified by reason of their having a professional cornet-player to play the solos in the selection. This was to be regretted, as both those bands are excellent, and had no necessity to resort to so mean a contrivance.

The announcement of the winning bands was the signal for immense cheering, which continued some time. The contest lasted from one to eight o'clock, after which a grand concert took place by the splendid band of the establishment, under the talented and spirited direction of Signor Angelo Medini, when we were treated to a capital selection from *Il Trovatore* for the purpose of introducing to us Mr. Hughes's artistic performance of "Il Balen;" after which we were treated to a solo by this popular artist, "Pro Pecunia," from Rossini's *Stabat Mater*, which was so well performed as to elicit the heartiest of encores.

Too much praise cannot be awarded to Mr. Jennison for the spirited manner in which he has carried on those annual contests, engaging as he does artists of great and unimpeachable talent to award the prizes, and in doing away at once with the faintest idea of collusion on his part; and a word of praise is also due to Mr. Medini for the very able manner in which he supported Mr. Hughes in his solo, by the manner in which he subdued the band in the piano passages, and the very splendid way in which he worked up the crescendos to a grand forte, &c.

HAMBLEN.

DRESDEN.—The old proverb, "All is not gold that glitters," has received a fresh exemplification, *apropos* of the grand (?) Musical Festival that came off here a short time ago. One of the leading musical papers in Germany inserted a paragraph—since copied into nearly all the other journals—to the effect that a great deal of absurd and unjustifiable fuss was made about the Festival, which was spoken of as one of the grandest national gatherings ever held in Germany, while the singers who came solely for their own gratification were treated as though they were the boldest heroes who ever freed their country from foreign tyrants, or the greatest benefactors to the human race that ever lived. That there should be a re-action was no more than what every reasonable person must have expected, and that re-action has now set in with great severity. People are all up in arms on finding, now the accounts of the Festival are closed and the balance struck, that there is a deficit of 60,000 thalers, which the municipality will have to make good. Dresden is not a rich city, even for Germany, and there are a great many things, such as paving and lighting the streets better than they are paved and lighted at present, providing a proper supply of water, and maintaining the poor, which are far more useful, though, perhaps, less brilliant occupations than getting up monster Festivals, to afford a number of bemused Teutons an opportunity of spouting nonsense about that absurdity an united Fatherland, and singing patriotic songs having the same theme for their burden. The deficit will, probably, have to be covered by an augmentation of the house tax, a tax already weighing heavily upon the lower classes. The consequence is that the worthy bourgeois are now unanimously of opinion that they have had, or, rather, will have to pay somewhat too heavily for the pleasure of having entertained during four days some thousand singers, and heard sundry vain and self-complacent gentlemen indulge in a series of patriotic platitudes. What old Franklin once said is very true, even though the whistle is a grand festival got up for the glorification of that Utopian shadow, a united Fatherland.

BADEN.—Herr Ferdinand Hiller's *Deserter*; *Alceste*; *Der Freischütz*; and *Tannhäuser*, are among the operas to be performed by the German company here.—At a concert given a short time since by M.M. Vieuxtemps and Jaell, Madlle. Julie Vieuxtemps, the daughter of M. Vieuxtemps, made her *début* as a singer, and was exceedingly well received. A concert has been given towards erecting a German hospital in Paris. Among the executants were Herren Rubenstein and Vieuxtemps.

Moscow.—A series of summer concerts has been given here, under the management of Prince Galitzin, in the Rotunda of the Zoological Gardens. Three hundred instrumentalists and chorus-singers took part in each concert.

L'HISTOIRE de PALMERIN d'OLIVE filz du Roy
 FLORENDO de MACKDORRE et de LA BELLE GRANGE, fille de Remiclus, Empereur
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"MUSICAL DEVELOPMENT,"

A NEW WORK

By JOSEPH GODDARD.

(SHORT ABSTRACT OF CONTENTS.)

CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic). CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works. CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven and Mendelssohn. CHAP. IV.—The intellectual rank of musical art. CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based. CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based. CHAP. VII.—The influence of mental progress upon music.

The author begs to state that the above work has absorbed the greater part of his time and thought for five years, and that it is a painstaking endeavour to elucidate the general nature, scope, and position of the musical art. It is unnecessary to say, such labor as is here involved is not that in connection with music calculated to prove remunerative. The work in question, however, being calculated to benefit musicians, as tending to elevate their art in general estimation, so far as mental analysis can do so, the author can conscientiously appeal to them for the means of ensuring sale publication. The promise of one hundred musicians to purchase a copy when the work is ready would constitute this means; and as this is all that is necessary for the immediate production of the book, the author urgently solicits all who feel willing to support it, not to delay communicating with him to that effect. Price 6s. Subscribers, 5s.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

DEATH.

On the 11th inst., at Brompton, Mrs. HENRY ARNOLD (Ellen Letitia Glascock) daughter of the late Captain WILLIAM NUGENT GLASCOCK, R.N.

On the 10th inst., Mr. GEORGE LINLEY.

The Musical World.

LONDON: SATURDAY, SEPTEMBER 16, 1865.

GLOUCESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

GLOUCESTER, Friday, Sept. 8.

CARRIED away with the enthusiasm excited by Madame Arabella Goddard's memorable performance of the G minor Concerto, I unwittingly committed an act of injustice to one of the ablest members of the orchestra, Mr. H. Blagrove, who with his bow conducted the concerto in a manner that literally left nothing to be desired, neither retarding nor accelerating the "tempi," but going with the pianiste throughout, and showing how thoroughly he understood the true Mendelssohn spirit of the work.

The last notes of the *Messiah* have sounded, and with the exception of the grand ball to-night at the Shire Hall, the festival is at an end. Before saying anything of to-day's performance I must first record the doings of last night. The first two concerts were not of the usual inordinate length, but by way of giving a parting feast, the Thursday's scheme occupied little short of four hours, beginning at eight and terminating at something like a quarter

to twelve. Let your readers judge what the programme was like:—

PART I.

Selection from "ZAUBERFLOTE."

Overture	
Aria—Herr Gunz—"O Cara imagine"	
Quintetto, "Hm, hm, hm"	Mozart.
Madame Rudersdorff, Miss E. Wilkinson, Miss Julia Elton, Mr. W. H. Cummings, and Mr. Santley.	
Preghiera—Mr. L. Thomas and Chorus—"Possente Nume"	
Cantata—Herr Gunz—"Adelaide"	Beethoven.
Cavatina, "Robert toi que j'aime (<i>Robert le Diable</i>)"	Meyerbeer.
Madame Rudersdorff	
Dramatic Concerto, Violin—Mr. Blagrove	Spohr.
Shadow Song—Miss Louisa Pyne—"Ombre légère"	Meyerbeer.
Couplets—Mr. Santley—"Se l'arlese sou Regine" (<i>Mirella</i>)	Gounod.
Dramatic Scene—A Finale from the unfinished Opera of <i>Lorley</i> .—Madlle. Tietjens and Chorus of Fays, Sprites, &c.	Mendelssohn.

PART II.

Sinfonia in F, No. 8	Beethoven.
Scena—Miss Louisa Pyne—"Sad as my soul" (<i>Lurline</i>)	Wallace.
Selection from "AZOR and ZEMIRA"	
Trio, "Night's lingering shades"	
Miss Louisa Pyne, Mrs. J. K. Pyne, and Miss J. Elton	
Air—Miss Julia Elton—"Rose softly blooming"	Spohr.
Chorus, "Welcome, fairest"	
Scena—Mad. Rudersdorff—"Dare I believe my senses"	
Trio, "Mezza Notte" (<i>Falstaff</i>)	O. Nicolai.
Madlle. Tietjens, Madame Rudersdorff, and Signor Bossi.	
Air—Madlle. Tietjens—"The Last Rose of Summer"	Irish Melody.
Romance—Mr. W. H. Cummings—"Paquita"	H. Smart.
Glee and Chorus, "The winds whistle cold"	Sir H. R. Bishop.
Finale—The National Anthem.	
Solos—Miss Louisa Pyne, Mr. Santley, Madame Rudersdorff, & Chorus.	

I have already alluded to the ungrateful part hitherto assigned to Miss Louisa Pyne. This time there was a chance, or rather two chances for her, of which she availed herself to the full, achieving a brilliant success both in the Shadow Song, from *Dinorah*, and the scena, "Sad as my soul," from *Lurline*, repeating the air, "Sweet spirit hear my prayer," from the latter, in obedience to unanimous wish. The success of Miss Pyne is so much the more praiseworthy, as in neither instance was she as ably seconded by the conductor as she might have been, a spirit of muddle seeming to pervade the proceedings with the orchestra. That "The last rose of summer," with Madlle. Tietjens for its interpreter, was encored may be quite understood from those who know how a familiar melody well sung pleases a festival, or any audience, and when she re-appeared on the platform and the band gave forth the prelude to "Il bacio," an uproarious burst of applause immediately followed, and was again repeated at the end of Arditi's capital waltz.

If Mr. Blagrove deserved a high compliment for his readiness and ability already alluded to, still higher praise is due for the splendid way in which he played Spohr's Dramatic Concerto, a work which has so often displayed all the best qualities of our first English violinist, and rarely, if ever, have these abilities been exhibited to greater advantage than upon this occasion. The genuinely hearty applause which followed showed how completely Mr. Blagrove's performance was appreciated. Like everything she does, the "Robert toi que j'aime" of Madame Rudersdorff was remarkable for an amount of energy which might at times be characterised as superfluous, as much greater impression would be produced by this really clever musician with something less than half the usually (too) apparent effort. Those who have heard Mr. Santley in *Mirella* will not have forgotten how finely he sings the couplets of Urias, "Se l'arlese si son regine," and his superb voice and perfect method told with the customary effect. Herr Gunz, who sings better each day now that he first nervousness has worn off, again improved his posi-

tion by the "Adelaide" of Beethoven, and seems so far to have pleased his audience here. Mendelssohn this evening was in the proper place, and the magnificent singing of Mdle. Tietjens in the finale to *Lorely* was the admiration of everybody. The chorus too went infinitely better than in the *Walpurgis Night*, although another rehearsal would have produced a nearer approach to perfection. The Beethoven Symphony was by no means as steady as it might have been, but there is really little encouragement for the orchestra to play their best when the majority of the audience are engaged in talking instead of listening. I heard one rosetted and rosette steward observe to another at the end, "Well, that's a good thing over!" The charming song of Henry Smart came too late in the evening to produce much effect, well as it was sung by the promising tenor Mr. Cummings, and if Messrs. Hunt and Holt (of the cathedral choir) and Mr. Beale (of Her Majesty's Theatre) had sung Sir H. Bishop's glee ten times better than they did it must have fallen flatly upon ears already more than satiated with music. The National Anthem, with solos for Miss Louisa Pyne, Madame Rudersdorff and Mr. Santley, went much better than it usually does, for although there is certainly no piece of music so thoroughly familiar to all English people, it is rarely but "le God save" (as our lively neighbors call it) is anything other than a failure.

The reproach that has more than once been brought against the conductors of the choirs for taking the time of the *Messiah* too slowly cannot certainly be urged with regard to the performance of to-day, when the pace was so rapid that in more than one instance the choruses were fairly distanced by their chief, and a positive scramble was the result. The solo parts were pretty equally distributed amongst the principal singers, the majority of whom are so thoroughly familiar with the work as to need neither praise nor criticism, although I might single out "I know that my Redeemer liveth" by Mdle. Tietjens, "But who may abide" by Mr. Santley, and "The trumpet shall sound" (obbligato, trumpet, Mr. Harper), by Mr. L. Thomas, as particularly noteworthy performances. The attendance was enormous, something like 3000 persons having been present, and not only was every seat in the nave, aisles and choir filled, but even the transepts to the most remote corners found occupants who could see no more of orchestra or performers than if they had had no existence. No greater testimony can be borne to the universal attraction that the *Messiah* exercises for all classes than the variety of visitors that are invariably seen on the last day of the Festivals of the Choirs, when literally "from peer to peasant" every grade of society is represented, and never have I noticed so large a proportion of the unmistakable agricultural element as to-day, and when I observed the deep and earnest reverence with which one and all (gentle and simple) listened to the inspired words of Scripture, allied to the no less inspired music of Handel, I was tempted to exclaim, "If this is profanity, what is religion?"

Of course the accounts of this festival are not yet made up, but I learn from good authority that the extent to which the charity is likely to benefit will be not far short of £1,200, as there are yet other subscriptions expected to be added to the upwards of £1100 already collected. Whether there will be a surplus or not remains to be seen, but the deficit—if any—cannot be otherwise than very inconsiderable.

The subjoined statistics of attendances and collections from the year 1856 may not be uninteresting.

	1856.	
	Attendance.	Collection.
Tuesday ...	1671	£161 8 4
Wednesday ...	1464	203 0 0
Thursday...	2099	183 0 0
Friday ...	2801	319 12 3
		£866 0 7

	1859.	
Tuesday ...	1700	203 14 8
Wednesday ...	1414	157 11 11
Thursday...	1546	211 4 1
Friday ...	2800	456 18 11

£1029 9 7

	1862.	
Tuesday ...	893	167 1 4
Wednesday ...	1326	177 12 9
Thursday...	1071	157 3 2
Friday ...	2517	344 0 0

£845 17 3

	CONCERTS.		
	1856.	1859.	1862.
Tuesday ...	519	415	331
Wednesday ...	498	350	310
Thursday ...	757	635	569
	1774	1400	1210

	1865.	
	ATTENDANCE.	
Tuesday . . Morning Service	...	700
Oratorio	1000
Concert	480
Wednesday . Oratorio	1700
Concert	630
Thursday . Oratorio	2060
Concert	600
Friday . . Oratorio	2960

	COLLECTIONS.		£	s.	d.
Tuesday morning after sermon	112	8	3½
Tuesday afternoon, after oratorio	86	11	3
Wednesday, after morning prayer	3	16	1
Wednesday, after oratorio	125	0	8
Thursday, after morning prayer	3	5	7
Thursday, after oratorio	144	12	5
Friday, after morning prayer	3	5	7
Friday, after oratorio	377	5	9
			856	5	7½
By 34 absent Stewards	170	0	0
By dividends from Gloucester funded surplus	22	17	4
By dividends from Worcester funded surplus	61	10	0

£1110 12 11½

In the total the following donations are included:—

The Bishop of the diocese	...	...	10	0	0
STEWARDS.					
The High Sheriff, J. A. Graham-Clarke, Esq.	...	...	5	0	0
Lord Ellenborough	...	...	20	0	0
The Mayor of Gloucester, W. C. Tunstall, Esq.	...	...	10	0	0
J. Concher Dent, Esq.	...	...	50	0	0
J. Foley Onslow, Esq.	...	...	10	0	0
J. Ackers, Esq.	...	...	10	0	0
R. S. Holford, Esq., M.P.	...	...	10	0	0
Sir Michael Hicks-Beach, Bart, M.P.	...	...	10	0	0
W. P. Price, Esq., M.P.	...	...	10	0	0
C. J. Monk, Esq., M.P.	...	...	10	0	0
Rev. Canon Sir John Seymour, Bart.	...	...	10	0	0
J. Ackers, Esq.	...	...	10	0	0
Rev. Sir W. Lionel Darrell, Bart.	...	...	15	0	0
Rev. Canon Kennaway	...	...	5	5	0
Rev. C. Musgrave Harvey	...	...	5	5	0
Rev. H. A. S. Atwood	...	...	5	5	0
Rev. F. T. J. Bayly	...	...	5	5	0
Rev. Thomas Purnell	...	...	5	5	0
The Lord Bathurst	...	...	15	0	0
Hon. William L. Bathurst	...	...	5	0	0
Sir George S. Jenkinson, Bart.	...	...	5	0	0
C. Trotter, Esq.	...	...	5	0	0
Mrs. Rolis	...	...	5	0	0
Mrs. Middlemore	...	...	5	0	0

On Thursday, Earl Bathurst sent a donation of 15*l.*, and the Hon. W. L. Bathurst 5*l.*; this increased the collection on that day to 144*l.* 12*s.* 8*d.* The sum collected after Canon Kennaway's sermon on Tuesday was unusually large. One of the congregation put 50*l.* into the plate; another 20*l.* The actual collection in the

cathedral yesterday was 174l. 6s.; each steward is expected to contribute 5l., forty stewards paid yesterday, and their subscriptions amounted to 200l. The contributions of the other stewards will make over 1100l.—a sum which it is hoped will be increased to 1200l. This will give 100l. a month to the charity till the next festival.

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GLOUCESTER, SATURDAY, Sept. 9th.

A more brilliant termination to the week's festivities than last night's ball could hardly have been imagined or desired. For the first time in my recollection the usually dull and cheerless looking Shire Hall wore a totally altered aspect, and thanks to the Chairman of the Committee, Mr. C. J. Monk, M. P. (a son of the late Bishop, and Chancellor of the Diocese) assisted by Mr. Medland, architect of this city, a wonderful transformation was effected. Comfortable carpets covered the corridors (pardon the unintentional alliteration) the walls were gay with flags and banners of various kinds, here and there relieved by cunning devices wrought by glittering bayonets, busts and statuettes adorned the front of the orchestra, shrubs and flowers abounded in all directions, festoons of evergreens and gay ribbons united the chandeliers, glistening mirrors reflected a hundred fair forms, an excellent band led by Mr. Stanton Jones animated the movements of the dancers (far exceeding the usual number), an abundant supper was prepared for the refectory of the inner man (and woman), and all went right merrily until the early beams of morn began to break in and cast a cold gleam of light on the revellers, warning them that even such a good thing as the best ball of the Gloucester Festival must come to an end.

Briefly reviewing for one moment the events of the week, I am heartily glad for the sake of the widows and orphans that this meeting has been so great a pecuniary success, and I cannot help thinking that the unusually large attendances have been meant as a protest against the intolerance of a narrow-minded and bigoted minority who will surely never dare to carry their future opposition so far as to say that they will at once deprive the charity of £1,200 for its year's income, and rob some thousands of persons of an opportunity for innocent enjoyment which occurs only once in three years, not to mention the loss of the amount of money that directly or indirectly is circulated in the town and neighbourhood. I can hardly think this likely, more especially when I hear already of some 50 stewards being secured for the (possible) next festival in '68. As to the success artistic, that is quite another matter. Whatever opinion may exist—and there is a strong local difference in this point), as to nominating an independent conductor, I know by past experience of the agitation of this question, that however desirable such an alteration may be it is not at all likely to take place, for many reasons which I have neither time nor space to enter upon at this moment. Dr. Wesley's reputation as musician is fortunately far too great to be influenced by any shortcomings real or imaginary that have been noticed in his method of conducting this Festival. Those who condemn him for any occasional lapsus, should reflect that it is no easy task for any one who has been playing a Cathedral Organ all his life to be called upon suddenly to assume the bâton and conduct an orchestra of some 300 persons, and I have little doubt but that with further experience Dr. Wesley will show himself fully equal to a future occasion. The band was on the whole a good one, although not the best ever heard in Gloucester, as I was so frequently and industriously told. I could have pointed out more than one instance in which it was susceptible of improvement. The chorus, on the other hand, was certainly better than usual, the sopranos and basses being especially noticeable, but a further addition to the altos and tenors would have given a better balance, while the want

of mere frequent practice has already been more than once remarked. Of the principals it would be difficult to surpass the accomplished German prima donna Mdle. Tietjens, or the no less accomplished English songstress Miss Louisa Pyne, while Madame Rudersdorff's knowledge of music is unquestionable. As a baritone Mr. Santley is not only second to none, but before all others, native and foreign, and Mr. Lewis Thomas has justly earned a foremost place in the rank of English bass singers. It is no disparagement to either Mr. Cummings or Herr Gunz (who both conscientiously did their best under most trying circumstances) to say that they could not altogether succeed in effacing the recollection of the great tenor who had been their predecessor, although the weakness in this was not felt as strongly as in another—the contralto department. Conscientious and painstaking as Miss Julia Elton invariably is, she was far overweighted in a festival of such magnitude, while the change in Miss Wilkinson from the higher to the lower voice certainly did not compensate for the absence of the lady who alone understands how to give full force and meaning whether to the fiery denunciations of Jezebel, the touching "O rest in the Lord" or the pathetic "He was despised." The miserable plea of expense is of no avail, for if hereford, a much smaller and poorer place and with fewer stewards, can afford to engage the first talent, surely Gloucester with its merchants in the city and county families in the neighbourhood ought not to allow itself to be outdone by its neighbor, more especially with 81 stewards to divide any possible deficit. I hope this will be the last festival at which such a mistake will be committed.

The hospitalities of the week have been bounteously dispensed by Lord Ellenborough (who has moreover attended every performance), by the Rev. Canon Harvey (a warm supporter of the festivals), by the secretary Mr. J. H. Brown, to whose unceasing energy and unwearied activity the fact of there being any festival at all is mainly owing, and who is no less distinguished by his eminent business qualifications than by his courteous bearing to all who are brought in contact with him, while the polite attentions of the High Sheriff (Mr. Graham Clarke) and Mr. C. J. Monk (M.P. for the city) to the representatives of the London Press demand a cordial acknowledgment from others as well as

DRINKWATER HARD.

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THE twenty-fifth anniversary of the Pesth-Ofen Conservatory, at which the Abbé Liszt produced his last work, has created quite a sensation among musicians and musical amateurs in Germany, and the papers, both musical and political, devote a considerable space to the description and discussion of it. We extract the following from the *Neue Berliner Musik-Zeitung*:—

"The twenty-fifth anniversary of the Conservatory, which commenced on the 15th August, has found a most lively response not only in the more restricted circles of professional men, but, thanks to the system of political reciprocity now obtaining, in the widest general ones. In addition to this, we have probably for the very first time the fact of a musical festival got up on the grandest scale having a specifically Hungarian character. With the exception of Mendelssohn's "Festgesang an die Künstler" in the vocal, and some unimportant pieces in the instrumental part, the works performed are by composers who are all native Hungarians; all the compositions treat of national subjects; and all the performers, with the sole exception, perhaps, of Herr von Bülow, are, likewise, natives of Hungary. The central point of the Festival was, as we have already announced, the production of the oratorio *St. Elizabeth*, words by Otto Roquette and music by the Abbé Liszt. A most culpable act of neglect, as regards both the Festival and the composer, was committed by the musical managers, in as much as they did not begin studying the work earlier with the musicians engaged in it. This, however, was not deemed necessary; nay, still worse, no precautions had been taken to see that the orchestral parts tallied properly with the score, and thus a large portion of the wearisome rehearsals had to be devoted to

correcting the separate parts; this, of course, acted prejudicially on the real object for which the rehearsals were held. The result was that the general rehearsal lasted from 10 a.m. to 5 p.m., and we owe completely to Liszt's energy and indefatigable zeal that the performance did not turn out an utter failure, for among the performers, comprising about five hundred local instrumentalists and singers, the majority were amateurs."

Speaking of the performance of the oratorio, the *Wiener Abendpost* says:

"With regard to the execution, it was far from perfect; the orchestra especially was so inhuman as to leave us completely in the dark as to some, perhaps, of the finest passages; the whole arrangement, too, particularly the position of the orchestra, was a mistake; directly the chorus began, nothing was heard of the violins, indeed the latter were, generally speaking, far too feebly represented in comparison with the double-basses and wind-instruments; how many wrong notes, and how much playing out of tune we heard we will not stop to specify. The chorus had studied their parts well, and even Liszt is said to have expressed his satisfaction at the fact."

The concert commenced with a hymn from *Dózsa György*, the last opera from the pen of Franz Erkel, the Nestor of Hungarian composers. Then, after a prologue written for the occasion by Gabriel Matray had been spoken, Liszt appeared, in his abbé's dress, upon the platform. Hereupon there arose from the crowd of auditors, from the whole trumpeting, fiddling, and singing mass, a tumultuous welcome that reminded one of the roaring of the angry sea. The pale-faced man, with the sharply marked features and the hair streaked with silver, bowed and bowed, evidently moved by the friendly cheering, which seemed as though it would never end; on the contrary, it broke out with greater intensity when Liszt took up the conducting-stick, destined to inspire the expectant masses with life. It was presented to him by Herr Matray, the director of the Conservatory, as a modest gift from the thankful institution; it will not be very imposing by its outward ornamentation and splendour in the midst of the large collection which Liszt possesses of similar objects, but it will not be without value in his eyes; it is made of Hungarian rosewood, in memory of the Rose of Hungary, whom he has celebrated. We may mention that the Landgravine Elizabeth, "St. Elizabeth," of Thuringia, was the daughter of Andreas II., King of Hungary.

Alluding to the character of the music generally, the *Pesther Lloyd* expresses itself thus:

"In this work, Liszt has entered upon a decidedly new path. He has here set limits for himself, and employed four distinct melodies which are introduced and carried out in the most remarkable manner; in acting thus, he has abandoned the Wagnerian system of what is called endless melody, and the structure of his periods has been rendered more intelligible, without the slightest detriment to their originality. The hearer finds the necessary resting places; he is furnished with passages he can remember, and the composer is understood even by the less advanced ear. In addition to this, there is a richness of instrumental colouring spread over the whole, which prevents the attention from being wearied a single instant. This last production of Liszt's will be more popular than any other of his musical efforts, and, because melodiously more comprehensible, will render his harmonic peculiarities more pleasing. The composer himself will be convinced that as a certain metre is necessary for the poet, definite form of melody is required by the musician to impart the necessary distinctness and clearness to his inspirations. Liszt has proved that he can be new even in simple forms of melody; in proof of this, we need mention only the Chorus of Children (No. 1) and the Crusaders' Chorus (No. 3); both are instantaneously intelligible and leave behind them a well-defined impression, because they are distinctly constructed, while, at the same time, both surprise us by a strange colouring and a still stranger succession of harmonic passages. Of the richness of colouring within the means of the artist in the matter of instrumentation, we will say nothing, but we will not conceal our pleasant surprise that, on the whole, Liszt has displayed greater moderation in the scoring than even in the *Gräner Messe*. In his management of the vocal parts he has everywhere restrained himself within the limits of what is possible, and even in some passages of what is easy; it is only in a few solo passages that we meet with certain of the old well-known Lisztian intonations. But the otherwise all-victorious composer has not avoided every danger. While revelling enthusiastically in certain situations, he has lost a

proper appreciation of the due limits to be observed; he has not been able to tear himself away from a subject once taken up. Thus we should wish to see the Miracle-Scene somewhat curtailed; we would sacrifice a third of the Crusaders, and even omit the repetition of the words: "O Herr, lass Deinen Segen thauen" in the prayer of Elizabeth herself, because, in all three instances, the previous magnificent climax is weakened by the pieces being too much spun out, which is a great pity. Furthermore, it strikes us that the repetition of the harmonic movement with the *point d'orgue* for the tenor (before the chorus of the Poor, and the introduction of the Angels' voices) takes up time unnecessarily, and is, therefore, superfluous; after the highly characteristic passages for the flute, representing Elizabeth's last sigh, the effect would be increased were the Angels' voices allowed to be heard at once."

The rehearsal of the second day's concert was not brought to a close till eight p.m., on the 16th, and the performance itself began at ten a.m., on the 17th. It was ushered in by a "Festival Overture," contributed by Robert Volkmann. "As a rule," observes a writer in the *Niederrheinische Musik-Zeitung*, "a peculiarly unlucky star presides at the birth of compositions written for a particular occasion." This is true. The public expect something out of the common, while it is but very seldom that the composer can work himself up to the requisite degree of inspiration. Fancy will not be commanded, nor always obey the summons when invoked. Even Meyerbeer's weakest compositions were those he wrote for special occasions. In proof of this, we need merely mention his "Schiller-Marsch," his overture to *Struensee*, and his "Fackel" marches for the nuptials of various grand personages. Herr Volkmann, it appears, was unable to escape the almost general law. As a matter of course, his work gave evidence of emanating from a skilful and experienced pen, but it is far from exhibiting the talent that marks his other compositions. The same composer's *Sappho*, a scena for soprano, followed, and was exceedingly well sung by Mdle. Carina. Herr Reményi, also, had written a *pièce de circonstance*, which he called a "Hungarian Concerto for the Violin." This came next, but was not very successful, being more a rhapsody with a pleasing cadenza at the end than a concerto, Hungarian or otherwise. The first part of the concert concluded with Handel's "Hallelujah Chorus."

In the second part, Liszt treated the assembled multitude to his *Dante Symphony*. A writer in a German contemporary, in speaking of it, remarks:

"Whoever has felt what fearful mysteries Dante has unfolded in his *Divina Commedia*; whoever knows with what demoniacal fanaticism Liszt above all other men would unresistingly give himself up to them; and whoever has experienced how horrible is the power of the world of tone when completely freed from every trammel, must have awaited this *Dante Symphony* with a certain degree of apprehension. Such at least was the case with ourselves. We have composers who have endeavored to portray a hell; who have depicted pain, yearning, and hope in the most glowing colors; we can render by sound revenge, ambition, and rage that overwhelms all before it, but to fright our souls by making music convey the idea of *despair*, that passion which annihilates everything else, that was something on which no one had ventured. '*Lasciate ogni speranza voi ch'entrate*!' such is the theme Liszt has chosen for the first part of his Symphony, and, Heaven knows! he works it out in the most fearful fashion. There is no resting place, no break; nothing but everlasting rhythms and chords, surging up one above the other! What avails it that, in the *Andante amoroso*, just for a moment, we catch a glimpse of a beautiful youthful picture reminding us of the magic to which we once gave ourselves up with such ecstasy? '*Lasciate ogni speranza*!' we are again driven forth into the hideous night. Whether a composer should be pardoned for selecting such a programme for the guidance of his imagination—that is a point on which we will not give an opinion. The party who are called by their opponents '*Musicians of the Future*' insist upon a definite programme for every musical composition. They require expression carried to the highest pitch; they have broken with universal human sentiments to devote themselves to special and extraordinary phases of the soul. How far they have succeeded, history must teach. Liszt and Wagner have, perhaps, not reflected that their system can be carried only up to a certain limit, unless they would be overwhelmed by chaos, where hope indeed cannot exist.

Liszt is, however, original, and we accept the eccentricities of originality with the same interest as we accept what agrees with our own way of thinking. But many, who call themselves his party, are no longer original; they are a faint and bad impression, which really cannot interest us."

The concert wound up with the "Rákóczy March" orchestrally illustrated by Liszt.—On the 19th, there was a grand dinner given to Liszt in the shooting gallery. It was attended by three hundred persons.—About six thousand persons were present at the grand Vocal Festival, on the 20th August, in the "Stadtwaldchen." When Liszt made his appearance he was greeted with tumultuous cheering. Unfortunately the mode in which the singers were stationed was very unsatisfactory, the consequence being that a great deal of what they sang was inaudible to the public. In the evening, there was a grand ball in the shooting gallery.

Liszt (according to a correspondent—Mr. Bathurst Heavysides) will return direct to Rome, where the appointment of *Capellmeister* at St. Peter's awaits him. He is still the same he was twenty years ago. The abbé's dress is merely a novelty in costume, in which he creates as great a *furor* as he formerly created in a Hungarian dolman, or a French tail-coat. OTTO BEARD.

P. S.—Since the above was written, we have had a second performance of the oratorio *St. Elizabeth*, the audience being quite as numerous, and the applause as deafening, as at the first. Still competent judges shake their heads and decline prognosticating the same success for the work in other cities which it has achieved in Pesth. However, their opinion has not much weight with the masses. Liszt is the lion of the hour, and all he says and does, writes or composes, is indiscriminately praised. Even the ladies declare he never looked so well as in his ecclesiastical garb, and it certainly would not be astonishing if a number of sucking pianists, led away by his example, were also to receive the tonsure, or, in other words, get their heads shaved. There are many quite mad enough to justify the process.

The 29th August was a grand day for Liszt:

"Cressa ne caret pulchra dies nota!"

so I will endeavour to give the readers of the MUSICAL WORLD some idea of what took place on the occasion. Firstly there was a concert given by the Abbé, in the Grand Redoutensaal, for charitable purposes. The programme was made up exclusively of works by the concert-giver. Here is a list of them: "Ave Maria," and "Cantique d'Amour" for Pianoforte; Fantaisie for Violin on Lenau's poem: "Die drei Zigeuner" (played by Herr Reményi); two Legends: "Die Vogelpredigt des heiligen Franciscus von Assisi," and "Der heilige Franciscus von Paolo auf den Wellen" (Poems for the Piano); Hungarian Rhapsody for Violin and Pianoforte (violin: Herr Reményi); Hungarian Rhapsody for two Pianos (second piano: Herr Hans von Bülow), and the Rákóczy March played by Liszt himself. The room was positively crammed to suffocation, places of all kinds fetching fancy prices. The proceeds of the concert amounted to 5,080 florins, which Liszt divided as follows: towards building the Leopoldstadt Church, 2,000 florins; to the Association for Assisting Authors, 500 florins; to the Association for Assisting Musicians, 500 florins; to the Infant School, 200 florins; to the Josephinum, 300 florins; to the Sisters of Charity, 300 florins; to the Institution for the Blind, 200 florins; to the "Gesellenverein," 200 florins; to the Protestant Orphan Asylum, 300 florins; to the Israelitish Infirmary, 200 florins; to the Franciscan Order, 200 florins; and in alms to various poor persons, 80 florins! Bravo, Franz Liszt! A noble act of charity, enhanced by the liberal spirit manifested in the distribution of the money without distinction of creed, among Roman Catholics, Protestants, and Jews. You may have assumed

he Abbé's *soutane*, but you have preserved a heart free from narrow-minded bigotry beneath it.

In the evening, a select party was invited to meet Liszt at the "Stadtpfarrei," or residence of the priest attached to the principal parish-church in the town. There was an interesting concert, in which Herren Liszt, Reményi, Hans von Bülow, and Madlle. Dumcsa took part. After the concert, Herr Ludwig Meeslenyi, Secretary to the Prince Primate, presented, in the name of that dignitary, a handsome pyramid in silver filigree work to Liszt, and a rich bouquet-holder, adorned with gems, also from the Prince Primate, to Madame von Bülow, Liszt's daughter. On one side of the pyramid there is an enamel portrait of St. Francesco di Assisi, and, in front, the inscription: "Francesco Liszt."

At the opening of the German Theatre, on the 1st inst., under the direction of the new manager, Herr d'Arronge, the orchestra performed the overture to *König Stephan*, composed by Beethoven in 1812, for the opening of the theatre which was afterwards destroyed by fire.

LETTERS TO THE EDITOR.

To the Editor of the MUSICAL WORLD.

SIR.—It may be news to your readers that an opposition to the next meeting of the Three Choirs is seriously threatened at Worcester. But in contrast to Gloucester, though the movement against the Worcester meeting is in high quarters, it is not a clerical opposition. The meeting, it is already known, has not the approval of Lord Dudley. Hitherto, however, his lordship has not shown any very active dislike to the meeting; but I am informed that the noble earl's opposition is likely to enter a peculiar and dangerous phase. Lord Dudley is not the man to disregard the object of such an association. He is too liberal-minded to urge a discontinuance of the festival without making some arrangement in the interest of the benevolent purpose for which it was established. I do not fear that the Dean of Worcester will be led away by such a generous, though insidious, opposition. Worcester is proud of her festival, and would not submit to its discontinuance without a struggle. That an attempt is being made to put an end to it, the citizens have fair warning. For my own part, I think sacred music, for the time being, sanctifies the places where the sublime notes go up, so that I should have no conscientious objection to the removal of the festival from the cathedral entirely, if I had a music hall worthy of the occasion. But I should certainly oppose any effort, from whatever quarter it might come, to abolish that triennial meeting which is one of Worcester's noblest institutions.

I am, Sir, your obedient servant,

Pear Gardens, Sept. 12.

PERRY OF WORCESTER.

To the Editor of the MUSICAL WORLD.

SIR,—I congratulate the country and city of Gloucester upon the brilliant success of the Meeting of the Three Choirs. All owe a debt of gratitude to the Stewards for the industry and spirit with which they have brought their efforts to a most satisfactory conclusion. To their labours and gentlemanly performance of their arduous duties, must be attributed the decorum and tranquillity pervading the Cathedral. I am disposed to believe that on no former occasion was the assembly so large, or the behaviour of the crowded masses so free from anything like levity. Dr. Wesley has achieved an enviable triumph. The Festival, of which it was prophesied it must be a failure, has turned out quite the contrary. Whether we look to the number of visitors, or to the quality of the performances, the meeting of 1865 will take a prominent position in the history of the doings of the Three Choirs. Nor will it fail to stimulate the authorities in the other two Dioceses in their endeavours to place their own meetings upon an equal footing. Gloucester's success will only serve to excite a generous rivalry. I am happy to state that the funds of the charity will in all probability receive substantial benefit from the contributions at the doors. The amount already reaches *Eleven Hundred Pounds*, and the stewards indulge in the anticipation that it may rise to *Twelve Hundred* when all the donations shall have been received. With

these results, with the popular opinion in the Festival's favour more demonstrative than ever, I cannot believe any hands will be so rash as to destroy an institution thus venerable from age, thus beneficial to the clergy orphans and widows, merely to gratify unfounded religious scruples, when it is abundantly evident no other means can be devised to subsidise the requirements of such an excellent charity.

Castle Salmon, Sept. 12.

Yours, always,

TWEKSBURY THOMAS.

BRIEF BRIEFS.

VIII.

To the Editor of the MUSICAL WORLD.

That three American races, the Peruvians, the Muyscanians, the New Grenadians of the present day, and the Mexicans, had attained, centuries before the Spanish occupation, a degree of civilisation for surpassing that of all other peoples in both halves of America is a well-known, if not a genetically explained, fact. If we compare the arrangements, customs, and ceremonies of these races, who had no intercourse with each other, with those of several Asiatic nations, it appears almost beyond a doubt that the founders of the states in question, the "children of the Sun," Manco, Capac, Bohica, and Quetzalcoatl, who was subsequently honored by the Mexicans as a god, found their way to South and Central America from China, Japan, and other Eastern Asiatic countries. However this may be—says the *Vienna Recensur*—it has been actually proved that the dynasties of the "Children of the Sun" were distinguished for art and science. Before the conquest by the Spaniards, the memory of past events among the natives was kept up, for lack of a written language, by means of pictorial efforts, buildings, and tradition. The first missionaries destroyed, partly from fanaticism and superstition, what they supposed to be the work of their devilish enemy, and, partly from political motives, whatever might remind the Indian of his past history. It was not till the blind zeal of these Christian Vandals had evaporated, that Viceroy and monks endeavoured to discover in the ashes the remains of Peruvian and of Aztec civilisation, particularly encouraging the descendants of princely races to collect the history of their ancestors and the poetry of their people.

At present we know of no Mexican drama. That the Aztecs, however, had theatres and theatrical entertainments is a historical fact. Their theatre was a quadrilateral building without a roof, either in the market-place or in the court-yard of one of their temples. The Tlaltecoco theatre consisted, according to Cortez, of an earthen wall twelve feet high and thirty paces square in the market-place, and from Acosta's account of the plays produced at Cholula, we are inclined to believe that, previous to the arrival of the Spaniards, the theatre was in the service of the priests, who presented upon the stage the mysteries of religion in a popular form. "In the fore-court of the Quetzalcoatl Temple at Cholula," says Acosta, "there was a low stage somewhere about 30 feet square, which was carefully built and decorated with branches, wreaths of flowers, feathers, birds, and other animals. The inhabitants assembled here in the afternoon. The performance began with the entrance of actors who impersonated deaf and dumb, gouty, lame, blind, and other invalids, proceeding as pilgrims to the temple of Quetzalcoatl, and who, by the burlesque fashion in which they lamented over their complaints to each other excited the laughter of the spectators. The deaf man always gave wrong answers; the consumptive patient always had a fit of coughing when he wished, or ought, to speak; the lame man hobbled about; the blind man was tricked, and, in a word, each actor sought to present his ailment in the most ridiculous light. When the first set of actors had gone off, others appeared on the stage, in the semblance of the most different animals, such as cockchafers, toads, and squirrels, and tried who should praise most highly his own beauty, natural superiority, and advantages. The actors were also bound to represent faithfully, in accordance with nature, the peculiarity of the animals they pretended to be, and, in return, could calculate with certainty upon the applause of the public. There next appeared upon the stage the young men attached to the temple, with butterflies' wings, and gaudy-coloured parrot-masks. They climbed up trees put there on purpose, and bantered and reviled each other, till a priest entered and settled the dispute by distributing praise and blame among them. At the conclusion, all the actors came on together, and ended the

performance with a dance of masks, the commencement of which represented symbolically the redemption of mankind by Quetzalcoatl."—I am, Sir, yours,

T. DUFF SHORT.

Muttoniana.

(Dr. Silent still sleeps.)

• • • • •

(Dr. Silent snores and changes sides.)

Fish and Volume, Sept. 15.

(For Abraham Silent.)

Samuel Taper Table.

SIGNOR SCHIERA has returned to London, from Italy.

A LADY VIOLINIST.—Miss Camille Urso, a lady violinist, has arrived in London.

A NEW SYMPHONY AND QUARTET, BY VERDI.—"Signor Verdi," writes a French paper, "has written a quartet for string instruments, and a grand symphony, which will be performed in Paris."

GALLERY OF ILLUSTRATION.—Miss Augusta Thomson's benefit is announced to take place on Thursday evening next, when a novelty in the shape of an adaptation of Pergolesi's well-known comic opera, *Servant for Hire*, will be brought out, supported by Mr. R. Wilkinson, Mr. W. James, and Miss Augusta Thomson. Pergolesi's work will be preceded by Offenbach's *Two Merry Cooks*, with Mr. Whiffin, Mr. J. A. Shaw, and Miss Emily Pitt as the artists; and the performances are to conclude with the popular opera bouffe, *Ching-Chow-Hi*. So attractive an evening's entertainment must ensure a good house.

MASTER FREDERIC H. COWEN.—This talented young pianist leaves London in a few days for Leipzig to complete his musical studies. It is to be hoped that the remarkable ability indicated by Master Cowen, not only as player but composer, may be brought to fruitful issue in the new course of his instructions. The necessity for giving up for a period Mr. Benedict, his master, to whose tuition and counsel he is so deeply indebted, we may conclude, was unavoidable. Master Cowen, we believe, took lessons in harmony from Dr. Goss, the eminent organist of St. Paul's. It will be fortunate indeed if the young pianist can procure more able instructors in Leipzig than Mr. Benedict and Dr. Goss.

MR. ALFRED MELLON'S CONCERTS.—Signor Bottesini made his first appearance on Wednesday evening, supplying the place left vacant by M. Wieniawski, whose engagement terminated on Tuesday. The celebrated *contra-basso* played as marvellously as ever and created an immense sensation in two pieces of his own composition, "Adelaida," accompanied on the pianoforte by Mdlle. Krebs, and fantasia on *La Sonnambula*. Mdlle. Carlotta Patti remains the vocalist *par excellence*, and Mdlle. Krebs is undisturbed at the piano. Mr. George Perren has been singing throughout the week. On Thursday a second "Beethoven Night" was given, and a "night" devoted to Louis Spohr is announced for Monday, when the "Power of Sound" Symphony will be performed. Next Thursday a "Mozart and Mendelssohn" concert.

VICTORIA HALL, WESTBOURNE GROVE.—The members of the Great Western Railway Amateur Dramatic Society gave a performance in the Bijou Theatre, on Friday evening, the 8th inst., for a charitable purpose, the particulars of which were not named. The case, however, excited great interest throughout Bayswater and Paddington, and the little theatre was crowded in every part, and upwards of £40 was realized for the object of the charity. The following professional ladies gave their services gratuitously:—Mrs. Charles Harcourt, from the Sadler's Wells and Royalty Theatres; Mrs. E. F. Edgar, from the Sadler's Wells; Miss Lizzie Harrison, from the Princess's; and Miss Clara Ella, from Drury Lane. The performance was under the direction of Mr. Charles Harcourt, of Drury Lane and St. James's Theatres. Through the kindness of Mr. D. Godfrey a number of the splendid band of the Grenadier Guards, under the leadership of Mr. Ruston, the eminent clarinet-player, at considerable personal inconvenience volunteered their services, and performed selections from popular operas, waltzes, &c. The dramatic pieces were *Good for Nothing*; *All that glitters is not gold*; and *The Captain's not a miss!* The amateur gentlemen distinguished themselves greatly.

NEW ROYALTY THEATRE.

The new season—inaugurated the 2nd instant—promises well under the direction of Miss Fanny Reeves, who has brought together a small but effective vocal company, intended for operas *di camera* and operettas, and a very excellent general company for farces and burlesques. The vocal company includes, among others, Miss Susan Galton, Miss Fanny Reeves, Mr. Elliot Galer and Mr. George Honey. Miss Susan Galton, we need hardly inform our readers, is the very clever and extremely young prima donna who made her first appearance as Amina in the *Sonnambula* last winter at Her Majesty's Theatre, during the performances of the English Company under the management of Mr. W. Harrison, and who created so unusual a sensation. Miss Susan Galton is a mere girl yet, but she has gained strength and her art is more matured. The special piece on the opening night was a new and original comic opera in two acts, entitled *Castle Grim*, written by Mr. Reece, and composed by Mr. G. B. Allen. The plot is very amusing, and turns on the melancholy of a metaphysical student, who shuts himself up in a gloomy castle with two servants—who are—or pretend to be—as miserable and misanthropical as himself—and who is won from his strange mood by his cousin and ward who pays him a visit, converts his mausoleum into a fairy palace, fills his heart with love instead of hate, and exhibits the almighty power of Daniel Cupid, Esq. The student is played by Mr. Elliot Galer, the ward by Miss Susan Galton, and the two servants by Miss Fanny Reeves and Mr. George Honey. The music is extremely clever, and has a strain of natural and simple tune running through it which is sure to take with the public. We need not inform our readers that *Castle Grim* is not Mr. Allen's maiden essay. A cantata from his pen, entitled *Harvest Home*, was performed at St. James's Hall, and had a very good success. Mr. Allen, moreover, is well-known as the composer of several popular pieces.

The execution of the music was highly creditable. The band and chorus are small, but thoroughly efficient, and each of the four principals is as good as could be desired. Miss Susan Galton sings her two songs, "The joys of mirth" and "The Rose said to the Lily," nightly with great applause, and is generally encored in both. The comic song, "A good broad grin," is given with marvellous humour and effect by Mr. George Honey, whose singing and acting as David Death, the factotum of the student—who, lively at heart and excitable to a degree, is compelled to look as sombre as a mute while in the presence of his master—is really inimitable. The song, too, is extremely funny and tells admirably on the stage. Mr. Elliot Galer has a very pleasing ballad, "Ah! pleasant dreams," of the sentimental kind, and Miss Fanny Reeves a playful song, "Why blush, since things have gone so far?" both of which are sung well. The concerted pieces all indicate a strong dramatic talent. Best of them is the finale to the first act, which is constructed skillfully and carried on with much animation. We need hardly add that *Castle Grim* has been, and continues to be, a genuine success, and that it is likely to have a long and prosperous career.

The operatic performance is eked out by a farce and a burlesque. The farce is Mr. Morton's *Poor Pillioddy*; the burlesque, Mr. W. Brough's *Prince Amabel*, transplanted from St. James's Theatre with changes and modifications. Miss Fanny Reeves sustains the part of Prince Amabel, and Mr. George Honey, Turko the Terrible.

Mr. CHARLES MATHEWS.—The Paris papers speak in the highest terms of Mr. Charles Mathews in the *Homme Blasé* (Used Up). They examine his qualities as an actor, and pronounce a most favourable verdict. At least I can answer for half-a-dozen papers now before me. M. Sarcey, in the *Opinion Nationale*, writes a searching and excellent criticism, concluding strongly in favour of the artist, who has not feared to expose himself to the keen dissection of Parisian *feuilletonistes*. "His success," says the *Gazette de France*, "was complete and incontestable." Last evening being somewhat cooler than any we have lately had, the theatre was exceedingly full. From 70 to 75 degrees at nine or ten in the evening, as we had last week, forms a temperature which may well daunt the most enthusiastic theatre-goers.

CRYSTAL PALACE.—On Sunday week about 15,000 persons, shareholders, shareholders' friends, and the members of the Crystal Palace share clubs and their friends were admitted to the palace and grounds by free tickets. The bulk of the company belonged to the middle class. The weather was magnificent, and all present seemed thoroughly to enjoy the privilege. During the afternoon a selection of sacred music was performed on the grand organ by Mr. Coward, and a short address was delivered by Mr. Baxter Langley in explanation of the principles of the National Sunday League, under whose auspices the arrangements were carried out. It was announced that shortly a free Sunday would be given to the letter-carriers of the metropolis.

ENS.—The new comic opera *Valse et Menuet*, words by Méry, music by Deffès, has been received with favor.

MR. AND MRS. CHARLES KEAN.—We learn from Canada that Mr. and Mrs. Charles Kean are performing with immense success at the Montreal Theatre. Every seat has been taken for each night of the engagement.

SATURDAY EVENING CONCERTS.—The twelfth season of the City Hall Saturday evening concerts, under the auspices of the Glasgow Abstinists' Union, was opened on Saturday evening. The hall was entirely filled. The concert, as the first of the season, was under patronage of the Lord Provost and Magistrates, who were conspicuous by their absence. Councillors Macfarlane, Neill, and W. Wilson were however present, as well as Mr. Neil McNeill and his co-directors of the Union. The concert was an attractive one, the star of the company being Mdle. Linas Martorelle, who manifested the possession of a voice of great compass and much cultivation in an aria from *La Sonnambula*, and in the "Last Rose of Summer." Mr. J. G. Patey, a powerful basso, next in point of attraction, sang two songs from Handel, and "In Sheltered Vale." Each of these he rendered with taste and feeling. Mr. Montem Smith illustrated the fact that for ten first-rate basses there is often one good tenor. Miss Whytock, the contralto, acquitted herself well in the quartets. The quartet "All among the barley" was a feature. The Union are fortunate in Mr. Berger, their accompanist for the season. He gave a specimen of his skill in a fantasia on Scotch airs of his own, which pleased an audience apt to be impatient with solos on the piano. Mr. MacLagan took occasion to show the versatility of his talents, and was rewarded by vociferous applause. We must remark that a real tenor voice has another ring than that which Mr. MacLagan possesses. (*Glasgow Morning Journal*.)

MDLLE. ADELINA PATTI AT BADEN.—(*From a Correspondent*).—The concert so long and impatiently expected in the new rooms of the "Conversation" has at last come off. Mdle. Adelina Patti—like Julius Cæsar with a difference—"came, sang, and conquered." On the eighth of August the important event took place, and astonishing was the result thereof. Twenty francs was the avowed charge for places, and even at that price there was not a seat unoccupied. Moreover, the company was one of the most fashionable and brilliant ever assembled together in Baden. Mdle. Patti was assisted by Signors Nicolini, Scalese, and Delle Sedie as singers, and by MM. Vieuxtemps and Vivier as instrumentalists. The King and Queen of Prussia were present, and expressed their admiration of Mdle. Patti's singing in a manner not to be mistaken. Moreover, their Majesties engaged the young *diva* to pay Berlin a visit. A general desire having been expressed that the celebrated *cantatrice* should give a dramatic performance at the theatre, Mdle. Patti consented, and *Don Pasquale* was given accordingly on the following Tuesday, with the lady herself and the three Signors who make up her Italian train. The success of Mdle. Patti at the theatre, as may be supposed, transcended that of the concert-room. The audience went literally frantic with delight.

COMO.—The Association of Musicians in this place is about to erect a monument to the memory of Giuditta Pasta. The celebrated sculptor of Milan, Signor Tantarini, is charged with the execution of the monument, which will be in white marble.

FELICE ROMANI.—A subscription is opened in some of the principal towns in Italy for the erection of a bust in marble to the memory of Felice Romani, the author of a great number of admirable librettos, among others *Norma*, *La Sonnambula*, and *Lucia di Lammermoor*.

MADRID.—M. del Saz Cavallero, the "actual" director of the theatre royal Del Oriente, has just completed his operatic *troupe*. The following are announced:—Mesdames Rey-Balla and Nantier-Didié, Mdle. States—an American star, whom the Florentines some time ago received into especial favor when she appeared at the Pergola theatre ("States" is a good American appellation), Mdle. Calleri, a young singer said to have a magnificent voice and of whom a brilliant future is anticipated, the Sisters Martelli, Mdle. Marie Eraclo, and, last not least, probably Mdle. Tietjens; Signors Tamberlik, Steger, Fancelli and Castelli (tenors); Bonnehé, Merly and Cotoe (barytones); and Della Costa, Segri Segana, Contedine and Zuchelli (basses). Signor Tamberlik has been playing Masaniello in *La Muetta de Portici*, at the Champs-Élysées theatre, with great effect. M. Gassier was Pietro and Mdle. Carulli Elvira.

SI NON È VERO È BEN TROVATO.—In China, so we have been informed, if an actor does not do justice to his part, two officials go on the stage by order of the authorities, seize the unfortunate artist, and, after flinging him down, apply a good volley of blows to his back. This is certainly a fine method for ensuring histrionic excellence.

LEIPZIG.—Herr Rubinstein has just completed a *Fantasia* for two pianofortes, which, together with his new *Pianoforte Concerto*, will shortly be published.

MOSCOW.—A Conservatory will shortly be founded here, and Nicolaus Rubinstein, the brother of Anton, will be the director. Herren Door, J. Wieniawski, Tausig, and Laub, the well-known violinist, have already been appointed professors at most liberal salaries.

WIESBADEN.—The musical Festival which came off recently under the direction of Herr, or rather Mr., Litolf, was a success.

JENA.—The Singacademie lately gave its first concert, when the following works were performed: chorus from Bach's cantata, "Eine feste Burg ist unser Gott;" tenor air from Mendelssohn's *Eljah* (sung by Herr Milde from Weimar); Adagio for the Violin, from Op. 61, with organ accompaniment, Beethoven (performed by Herr Kömpel); "Die Seligkeiten," hymn for barytone solo, chorus, and organ, Liszt; and Beethoven's Ninth Symphony.

HANOVER.—Madlle. Garthe and Herr Birkinger have been engaged as members of the operatic company, which Madlle. Dickow and Madame Pettenkofer have left. In addition to Herr Joachim, seven musicians have seceded from the orchestra of the Royal Operahouse.—Herr Jean Bott, formerly *Capellmeister* to the Duke of Meiningen, and well-known in musical circles as a first-rate violinist, and a very ordinary composer, has been appointed to succeed Herren Joachim and B. Schott, as soloist and *Capellmeister*. Herr Joachim, as is well-known, threw up his position because he thought that a gentleman named Grün (Green), a member of the orchestra, had been badly treated. This was a fine chance for the local wits, who, like most other Germans, are not very great proficient in the art of punning. With them a small pun goes a good way, and lasts a long time. They have accordingly started the "joke" that "Joachim left Hanover because he was too green." This would not be thought first chop in England, but it is extremely successful here, and will doubtless make the round of all Germany as a "sehr guter Witz."

THE ACME OF ENTHUSIASM OR—THE HEIGHT OF STUPIDITY?—According to a foreign contemporary the following is a list of the material marks of approbation manifested towards a fair singer one night this year at a continental capital: On her first appearance 18 nosegays, 2 wreaths, 2000 roses, and sundry poems; after the trio in Act I., 20 nosegays and sundry poems; after the quartet of the 2nd Act, 10 nosegays and sundry poems; after one particular air, which shall be nameless, nosegays and pigeons innumerable; at the conclusion of the 2nd Act, 15 nosegays; in the 3rd. Act, 35 nosegays, 3 wreaths; for singing the romance from the *Sonnambula* (interpolated), 5 nosegays and 1 wreath; in the 4th Act, 6 rounds of applause, 26 nosegays, 3 wreaths, 6 "pensées" with the fair artist's name sundry poems and showers of roses, making a grand total of 190 nosegays, 17 recalls, 11 wreaths, hundreds of pigeons, numberless poems, etc. The writer of the present paragraph has not given the name of the lady, because it is just possible that the above may be a barefaced puff, a gigantic specimen of continental bunkum, nor has he given the name of the City, because if the statistics quoted be genuine, the inhabitants would be considered a set of downright idiots by all right-minded persons, henceforth and for ever, and the writer would not willingly subject them to so sad a fate.

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A FITFUL voice came to and fro,
All wildly on the breeze,
As if it knew not where to go,
So leafless were the trees;
Above the noisy brook it rang—
What joy it seemed to bring!
That happy voice how sweet it sang!
The bird that came in spring.

The primrose pale in slumber lay
Among the silver grass,
The timid sunbeams fled away
To let the rain-cloud pass;
Still gaily on the budding thorn,
The cold dew on his wing,
All sweetly caroll'd to the morn,
The bird that came in spring.

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